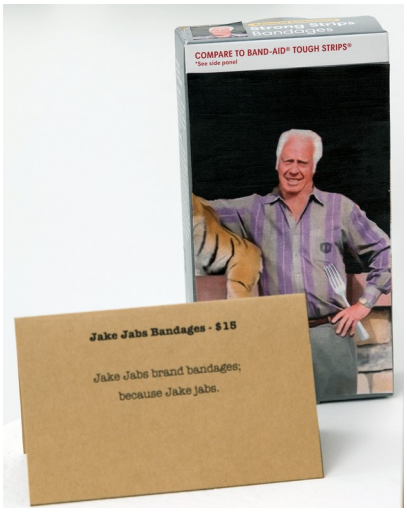
Josh Blue Interview

This interview took place on October 9th, 2025, in Denver, Colorado, at the home of Josh Blue.

Josh Blue is a well-established stand-up comedian, best known for winning NBC's *Last Comic Standing* in 2006. He is also a painter, sculptor, and Paralympic athlete. We are acquainted through the Denver arts community and a shared group show. I was interested in talking with him about how his visual art and comedic sensibility inform one another, and how he uses humor to unsettle and reframe stereotypes. He uses his cerebral palsy, often the subject of his self-deprecating jokes, as a means of reframing ideas of "disability." Our conversation took a delightfully unexpected turn when he spoke about his deep appreciation for rocks, and about the importance of flow state and surrendering control in both creative practice and daily life. These ideas vibe with core threads of my thesis: that anthropocentric hubris, especially within capitalist frameworks, has generated a maniacal compulsion to exert control over everything except the wealthy, white male human subject, reducing people, animals, objects and earthly matter to expendable utilities within systems of production. Blue's reflections offered a validating armature for my own thinking about humor and how it can sit generatively beside pain and fear in the creative process. His thoughts on the vitality and agency of rocks echo the perspectives of Patrick Aguino and Kenzie Sitterud, aligning closely with my own relationship to rocks as embodied collaborators and as metaphors for psychological pressure. His fighting spirit—standing up after being knocked down—resonates deeply with my own history.

As a side note to this conversation, I realized during my interview prep that Blue and I are kindred spirits when I heard his Judge Judy joke in his special ***Broccoli***, where he tangentially deadpans that he'd cheerfully "f@ck Judge Judy" because "who am *I* to judge Judy?" It reminded me of a similar absurdist impulse in my solo exhibition '**Cabaret Voltaire**,' (a show channeling my blinding outrage at political complacency). I staged in the back of the exhibition; a satirical gift shop filled with intentionally ridiculous merchandise. Among the items were my "Jake Jabs brand band-aids"—a nod to the longtime Denver furniture mogul known for appearing in TV ads with his tigers. The product tagline was: "Jake Jabs brand band-aids, because Jake *jabs*."



Tucker Carlson Notecards - $20
A festive assortment of every-occasion notecards
featuring Tucker Carlson's
furrowed brow and bendy mouth.
Four designs in all.

Jake Jabs brand band aids (left), "Tucker Carlson every-occasion notecards featuring a festive assortment of furrowed brow and bendy mouth" (right)

Julie Jablonski: First, thank you again Josh, it is a privilege. Especially with you doing stand-up *and* art, it's a meaningful connection for my thesis. I'll tell you what I'm doing, so you can appreciate why I wanted to speak with you and then we'll just jump in. I'm in a Master of Fine Arts program at School of the Visual Arts in New York City.

JB: Cool!

JJ: Yeah, it's really cool. I'm going into a year of thesis research, which is dealing with rocks. I have lived near large, striated rock formations my whole life, like the Red Rocks Amphitheater kind, mostly in Colorado and in the Southwest. In a challenging childhood, climbing on them was like a training ground in managing stress and terror. But they were also a reliable friend and a source of identity and safety. So that's the rocks. I'm interested in geology as a metaphor for psychological pressure over time. That's the first piece.

JB: Ha, ok cool.

JJ: The second piece is *Wile E. Coyote and Roadrunner*, which I watched as a kid, which was funny and a source of comfort and which caricaturize these red rocks that mean a lot to me.

JB: There's a lot of those rocks in that cartoon.

JJ: Yeah, it's all the red rocks. But they're fragmented and distorted in the cartoon. So, I'm interested in this cartoon sensibility and a flat representation of reality.

JB: Hmm!

JJ: Cartoons as subversive tricksters to question the status quo and fuck shit up.

JB: Beep, beep. Rrrrrrm!

JJ: Uh hun, yes! So here's my thesis: how can my visual art merge real rock strata and Wile E. Coyote's fractured and distorted world? How can I leverage this

intersection to make socially or environmentally meaningful art that responds to the existential pressures faced in this moment in time? So I want to talk to you about humor and distortion and art. But to kick us off, can you share how you got started as a creative? You went to Evergreen State College, kind of a hippie college, build your own degree. You did theater and stand-up?

JB: Yeah, I created my own stand-up course and then I got credit for that. I definitely was an artist before a comedian. I was a comedian in my own right, just being funny all the time as a kid or whatever, but I didn't know that was a thing. But as an artist, as a kid, I just always had this sense of color.

JJ: Like the two blues on your house (when I arrived to interview Blue, his house was being painted in two subtly different shades of dark blue, and a gorgeous black door, all of which were really pleasing). It’s subtle, but it's just right.

JB: Yeah, yeah, exactly. I was always doing art, I’m prolific. If you give me the materials, I'll do art. I have piles of drawings and doodles. Here’s an old-ass one (he showed me one among countless paintings in his studio). I'll take you in the house after and show you some other things. I guess to me, art and comedy are synonymous almost, and I enjoy doing both things equally. It's a different skill set. For me as a disabled person who does giant wood carvings with axes and shit, that's a little bit unexpected. You wouldn't think that came out of me. If people have a preconceived idea of disability, you'd never in a billion years imagine that I did these works...here, follow me. (we went outside to see two large wood carvings).That one broke in half, but I kind of like it. Ha.

JJ: You had one of those at Pirate, but it wasn't these.

JB: Yeah, these are new ones.

JJ: I love the texture.

JB: If you saw that on a wall, you would not think a disabled person did that. Or maybe I'm delusional. Ha.

JJ: Yeah, correct, I wouldn’t. I told you about this practice of climbing rocks, that I would climb barefoot after dark to create a model of terror, to help manage stress and to try to manage terror. Are the power tools—or right when you're ready to walk on stage, or right when you're at an international soccer event and you're ready to walk onto the field, or you have a power tool in your hand—is all that like creating a terror situation too?

JB: I don't know if it's terror, because for me it's like a necessity. I'll wake up in the nighttime and say, “tomorrow I have to paint,” When that happens, ninety eight percent of the time, I paint the next day, I have to. It's more like a necessity, it's exhilarating, the paints. I know I can't paint a straight line, so I'm not trying to paint a straight line. So, I must be very open to it doing what it wants to do. Big sloppy pours, you know? I just go to Home Depot and get their fuckups. Their gallons of paint. It's nine bucks for a gallon, and then I can just do whatever the fuck.

JJ: Because it's not precious.

JB: Right, right, right, yeah, exactly. You're not wasting it if it spills on the floor or whatever. Everything here, all these paintings, it's all house paint, every one of them.

JJ: I was looking at this one. I love these colors so much.

JB: And these cracks in the one you're looking at; for most people, it's a nightmare in their painting. For me, it opens a whole new level that's out of my control. Once I pour it, it does what it wants. In my artwork, I'm very open to 'it's going to change.' I'll paint something like this and when I come back in the morning, the thing I liked has moved away and gotten buried by other paints.

JJ: How'd you achieve the circle?

JB: These circles are very common in my paintings. There's a big one there. It's the dried paint at the bottom of the paint can.

JJ: Oh, you peel it out as a latex object.

JB: I just peel them out. I have so many. Then I take my saw and I'll cut slices of them. Here's a whole bowl of the latex circles, I keep them and use them at will. I mean, look at the color.

JJ: It looks like rock strata.

JB: I have this exploration into straight lines, which still aren't straight lines. I take these dried circles of paint and I use a paper cutter to cut straight lines in a way I'd never be able to do without the cutter. They add a whole other window of depth.

JJ: It's a counterpoint to the uncontrolled, improvisational movement of the pours.

JB: Yeah exactly.

JJ: So merging in and out of art and comedy and stand-up, how do you understand a joke and what makes a good joke? Like structurally. Or does even asking that take all the sexiness out, to even analyze it in that way?

JB: Yeah, you know what's interesting is that I've never written anything down. The way I work it is, I just have an idea. Let's just say something happens with my buddy who's painting the house. And I note a funny thing about that. How am I going to bring that to stage? I just have a vague idea of what the funny is and how to get there. And I just go and I say it. That's where the exhilaration is, when you say those new things, that uncharted territory. Me and my buddy laughed about it, but will this room of people laugh the same way? I'm too inside of it to know. But I've just never really analyzed it. I don't write it down, I just have this weird gift of just seeing it. My friend Janae (Burris, standup comic) says that I just think in joke, and she doesn't know how I do it. I can watch someone else's comedy and get to their punchline before they do. I can see things that they haven't seen and then tell them "what if you say it in this order instead? Or what if you change that." And they're like, "oh, man, that's so much better."

And I feel like it's the same way with the art. I don't know that those colors should go together. But instinctually I pour it right there, and then make it go that way. It's more of a feel than anything. And I feel that way about the whole world and life; feel the moment, go with the moment, be aware of your surroundings, know what's **up.** And I painfully see everything. I'm aware of a lot of shit.

JJ: You're an observer.

JB: Right. Like, I'm looking at those four yellow jackets stuck in the window over there. And I saw some spider webs that I hadn't seen before. Weird overstimulation almost. But I feel like art is a way to put that energy into something.

JJ: Yeah. Like harness it, channel it.

JB: Right, and then you can kind of feel what I feel through this. I don't know if that makes sense.

JJ: Yeah, it totally makes sense.

JB: There's movement. There's all kinds of movement going on in there.

JJ: The movement is interesting to me. In hearing you today, and in your Colorado Public Radio interview, this idea of movement. Because, like you said, your line work is not exact, but it's full of movement.

JB: Right.

JJ: And you're talking about improvisation and how you structure jokes. Is not following a format. It's fluid.

JB: Right, right.

JJ: And I'm wondering—your soccer is also fluid motion. It seems like motion or fluidity is a language for you.

JB: Yeah, when I played soccer, I was not an orthodox player. I had my own style. I have my own unique little thing going. And it worked. My coach told me, "you just have this intuition of how to score." And I feel the same way about everything in life almost, except for my teenagers. I don't know what the fuck to do about them.

JJ: Oh, God. That's just a whole other fucking animal.

JB: Yeah, fuck those guys.

JJ: So this is interesting to me because I've been in martial arts my whole life.

JB: Oh, nice.

JJ: And that kind of fluid sensibility informs my art too. It's interesting to see how that similarly factors into an improvisational, organic type of response for you. That sensibility of responding intuitively in real time.

JB: Right, I don't have the ability to not react to the moment. When I do TV stuff, they always want it to be scripted. Like, “you're going to say this, and then you're going to say this.” I'm like, *maybe* I'm going to say that. I won't say ‘fuck’ if that's what you're worried about. I’m always like, “listen, just trust me. It might not be verbatim, but it'll be great.” And that's how I've had such a crazy life and story. Becoming a Paralympic athlete and a comedian at the same time—those took off at the same time.

JJ: Oh yeah, I didn’t think about that, because the Athens Olympics was in 2004, right?

JB: Yeah, yeah. And then I was blowing up here in Denver, and then started touring a bunch, and then Last Comic Standing was in ‘06, so it was just kind of like getting on this rocket ship that we're heading out on, in different directions. I'm a huge nature guy too. I feel the same way about nature as these other things we’ve been talking about; it’s an ever moving, changing thing. And nature doesn't judge you.

JJ: Right!

JB: But it will throw you down.

JJ: It will. It's going to win. It's not heartless but—

JB: —but it might enjoy fucking you up. And I love that about it.

JJ: Me too.

JB: How ruthless it is, but also it's the most beautiful thing possible. And I got some land in Pine. I own a mountainside. It's not fucking around. From where the creek is to the top is almost a 1,300 foot elevation climb. I have 100 acres, so it goes up a lot of feet in a very short distance. I see rocks coming down there all the time. Life-enders, big fuckers. House-enders, car-enders, you know. And I love it.

JJ: I do, too.

JB: I'm, fascinated by it all. Like, holy shit. I remember one rock went through a tree. It was a tree like this big, and it just completely knocked the tree over.

JJ: Like, bisected it and kept on going?

JB: Yeah, bisected it. I found it right by my cabin. It had come over from the south side, which means it went over the road and the creek to get where I was. And the tree was splintered like nothing. If that had hit an animal it would be done for.

JJ: Are you in Colorado for good, is it in your blood?

JB: I'll always have that property up there. My goal is more travel. I travel a lot for work, but I want to go to the Serengeti and sit in the bush and watch animals walk by. And it's interesting what you were saying about rocks and shit, because my property is all rocks.

JJ: Are you south of 285 a little bit?

JB: You know where The Bucksnort is? I'm right on Elk Creek.

JJ: I know that stretch exactly. You're all around those red rocks then.

JB: Yeah, you drive through my property to get to The Bucksnort. On both sides of the road up there. My property is called Blue Rocks. And I have a little amphitheater I made. Just big granite boulders.

JJ: I love that drive to The Bucksnort. It’s so steep.

JB: That’s my property, you go right through that.

JJ: Switching gears to a side note I'm curious about, I was watching your special *Broccoli*. Which was hilarious by the way; Judge Judy and the Purina Dog Chow factory. I’m still laughing when I think about it. But the painting on stage at the beginning of the special, I thought for sure that was your painting, then I researched who did it.

JB: That's my buddy Dan Kipling or King Gimp. He’s amazing. Did you research his stuff?

JJ: Yeah, for sure. He’s a remarkable ambassador for creatives with cerebral palsy. Do you feel like from when you started out as an artist and comic until now, either single-handedly from what you've done or just culturally, people have changed their perceptions of the disabled experience, what it means to be disabled?

JB: I think there has definitely been a change, and I like to think that I'm somehow part of that. But also, with this administration, it's terrifying to be different right now.

JJ: In any capacity.

JB: In any way. If you're not a white male with Hitler-like features, then you're not OK. And attacking of DEI. It’s like we're taking a giant step backwards from what we've accomplished. When it comes to me and my comedy, if you know my stuff, you know it’s the real fucking deal. I've broken through that wall of disability. I have people say, “you're just successful because people feel bad for you.” I'm like, eat a dick. You don't know anything.

JJ: I can’t take that seriously. I don't think whoever said that, I don't think *they* believe that.

JB: Right. And what do *you* do? That's my question. And what have *you* done?

JJ: Right. Well, what’s interesting, and I don't speak the language of comedy, so I don't know what terms to use, but you kind of own the audience. And you kind of bitch slap the audience without bitch slapping them. It's maybe like soccer and everything else. You're on this razor edge. You're right there, and it can teeter this way or that way, but you know exactly where you are. You're very much in control

in that setting, of the arc and the flow and where things are going, and then you bring it all back. Your handling of hecklers too.

JB: You should watch my latest special *Freak Accident*. That's the latest one.

JJ: Yeah, I've watched them all. *Freak Accident* is hilarious. You have something coming up?

JB: I don't have anything on the books yet but I'm trying to do my next special. It'll be my sixth one, which is kind of crazy to think about because I have five specials and one audio CD and then one music CD.

JJ: Oh you have a music CD too?

JB: Yeah, I'll give you a CD.

JJ: Art, soccer, stand-up, and music.

JB: I'm not saying the music was good.

JJ: No, you didn't say that. You just identified an area of interest.

JB: But I love music.

JJ: I saw the guitar.

JB: It's like three strings. Yeah, I embrace life, I guess. I try to be the best at everything. I know it sounds weird.

JJ: No, it doesn't. I sense that, you quote Muhammad Ali.

JB: Yeah.

JJ: I get that. I'm that way, too, just that kind of Rocky Balboa attitude. Scrappy, keep getting back up.

JB: Right.

JJ: I can definitely relate to that, and I definitely see that in what you do. So speaking about where we're at right now with everything in our country and the world, do you get writers block, do you get artist block or comedy block? How do

you find the funny or how do you find the awe in art? How do you create when the world is a shit sandwich? Is it hard for you or no?

JB: No, as you can see from all the art around me, I'm prolific. With my standup too. I'm on an 11-day break right now from comedy, and I'm so ready to not do stand-up. I still love doing it. I just got burnt out, because when you're writing a special, once you've dropped this last special, then your job is to get rid of all those jokes. And then write all new jokes. And then there's a weird window of where it's half old jokes and half new jokes. Because I still have to do an hour show. I can't just drop everything. I still have to do these old jokes that I'm sick of. Even though I have so many hours of recorded material, I have to include old jokes too. I don't remember the wording and the timing. I'll be saying old jokes on stage and I'm trying to remember "all right, where did that go now?"

JJ: I'm amazed that your memory is what it is.

JB: Yeah, with the amount of weed I smoke, too. But for me, writer's block is different than it is for other creatives... for me, if I don't have a new joke, I have an old joke that can cover the show.

JJ: Do your art and standup have the same tone and tenor? You said in the Colorado Public Radio interview that you're thought of as this jovial, happy guy, but your art is more morose. *Are* you a jovial, happy guy? Or you're *thought* of as that? Which of the two is more who you are?

JB: I feel like I used to be more of the jovial guy. I feel like with age and teenagers, and with life and the current situation, it's harder to be jovial. I'm always about the joke, don't get me wrong. I'm always going to say the funny thing when the funny thing is to be said or is there. But if you see me at an airport and I'm traveling, I'm a pretty grumpy guy. And everybody recognizes me, which is awesome, but I'm also

just trying to get to the gate. And people are like, “hey, you're that guy, right?” Like, that's really amazing and cool, I love that. But with the modern era of cell phones, the conversation will be over, and I'll be moving on, and they’ll say, “oh wait, can we get a picture?” So then you gotta take another. It's just these little things that add up to the less jovial.

JJ: I get that. You're just trying to get from point A to point B and you're tired and hungry.

JB: So I think my heart is still the same, I’m just beat down a little bit, I think. By life.

JJ: Yeah. That's my thesis, really. What art do I create as an inhabitant of the world as it is? I don't think I'm cynical, but I'm like you. I'm an observer, so I don't miss stuff.

JB: Well, also, I feel like sometimes that terror or that sadness is where the art lives. And you have to go there to find it.

JJ: Whether you want to or not. That’s just where the arrows point sometimes.

JB: Right. Paint a fucking painting. But I also think of art the same way I think of collecting firewood or doing something in the mountains, where I'm not thinking about anything else but the task at hand. So all the other noise kind of goes away.

JJ: Yeah right, you just lose track of time. That is the beautiful thing about it.

JB: Right. Oh, it's three in the morning, oh my god.

JJ: And you haven't eaten, you realize you’re starving but you didn't pay attention because it doesn’t matter.

JB: And that's why I have so many half bucket circles of paint dried up because I just get distracted and I don’t even put the lid back on.

JJ: I love that you are using those sculpturally.

JB: Yeah, I was thinking about carving with them. You can carve them and if you get them warm, they get real malleable.

JJ: They're colorful, and they're just kind of weird and interesting. They're like skin.

JB: It's kind of a visceral thing.

JJ: So, I saw that you did a horror film, *Feast III*. I love horror. It's a genre that's usually not done well. It's a hard genre to do well, but I love it. How do you view horror in relation to humor. Are they opposite ends of the spectrum, or do they have anything to do with each other?

JB: I kind of feel like, I was just thinking about that today. Like with my property, my dream is always to get some sort of realistic-looking Bigfoot or one of these scary Halloween things, and then put it on my property, but up on the cliff. So when you see it, you question it.

JJ: Right, it's kind of on the periphery, like "what the hell was that?"

JB: Yeah, yeah, yeah. Exactly. And to me, that's funny. We wanted to make a zipline over Elk Creek but send a UFO over at night. So, when you're driving, you're like, "what the fuck was that?" Or the angel of death on the zipline.

JJ: And at night, no one would see the line. Remember Sky Mall? Well, of course you knew it, because you travel so much. They used to sell a Sasquatch.

JB: Oh, yeah, I remember that. Ha.

JJ: God, I so wanted that. There's just so much potential if you own that Sasquatch.

JB: To me, that's where it's at. I have pretty dark humor. I'm way darker offstage than my onstage humor. The stuff I say to my girlfriend, she's like, "oh, my."

JJ: Do you think that dark humor is part of being an observer and just seeing through to truth of things?

JB: Yeah, I feel like that's probably something. Because if you don't get it, that means you just haven't experienced enough shit, right? “Oh, that's not funny.”

JJ: Yeah, because you come from neat and tidy land. Of course you don't think it's funny.

JB: Right. So to me, I could find the humor in horror.

JJ: They can live together like wine and cheese. They kind of live together because they're both subversive.

JB: Right.

JJ: And they're both kind of truth tellers. And they're getting through the neat and tidy bullshit to the messy, humiliating, true under-crust of everything.

JB: Right, exactly.

JJ: At your show at Pirate, you had all those cartoony pigs, which I love. I love the pigs. You've always had pigs, and you said they've been a signature of yours. And your sister originally designed them, I guess, when you were kids, and then she designed the graphic broccoli. What do those images mean to you?

(cite https://73artagency.com/josh-blue - note the dried paint circle)

JB: I'm the youngest of four and she's second oldest. She and I are the most similar in personality. I was doing a cooking show called High Cuisine, and I asked her to make me t-shirts for every episode. And it was like a carrot, a broccoli. And the broccoli ones, for some reason, people loved them. And we just started making them. And then when I wore it on *America's Got Talent*...it's kind of crazy to feel like you're a part of pop culture. Because after I wore that on AGT, broccoli knockoffs appeared on Amazon. And people were all the time wearing broccoli shit. And I thought, "that was me that did that." It's kind of crazy to think of having that level of influence.

JJ: That's an interesting and very specific experience to have that most people don't. How old are your kids, they're high school?

JB: 17 and 15.

JJ: Alright, so you'll be an empty nester soon. You said you're 47. You get to the point where you're not young anymore.

JB: Right.

JJ: And then you start seeing people die and stuff.

JB: Yep!

JJ: How does your fame or the Amazon phenomena, does that mean anything in this, like, looking down the barrel? Does it give you a sense of permanence?

JB: Yeah. The way I've kind of lived my life is I feel like I've been looking down the barrel the whole time. I'm very aware that death is around every corner and every flight I take and every time I drive my bike in the neighborhood without a helmet. The gun violence and the whatever. I am well aware that death is waiting for all of us at any time. So, I kind of have that mentality of two things. One is like, I'm here

today, so I should just do it because I don't know if I'll be here tomorrow. And then, I forget what number two was, god damn. I guess I'm more aware of it as I get older. Every day that I'm here, I'm like, “okay, good.” Because I’ll equate it to being on a reality TV contest. Every episode that you advance, you're like, “oh, oh, okay. I move forward. I'm still here. I'm still in this thing, right? I'm still in it.”

JJ: That's funny because I think of life like a game show sometimes. I understand that.

JB: You know the opening to *Saving Private Ryan*? They’re storming the beach? That's how I feel life is. Life is like, your buddy just blew the fuck up right next to you. “Aghh, I gotta keep going, oh shit I can't swim, I have 80 pounds of gear on.” It's just all around you. It’s a wonder any of us are alive. Ha. I've been saying that for a while. I said to my girlfriend, “there's like four major things that you need to stay alive, but there's an infinite way of dying.” Ha. There's finite ways of staying alive. But the window is open for you to die; you can fall out.

JJ: Right. And yet, and yet, the world chugs on, and we don't all mostly die every day. Somehow the majority of people manages to live through another day on any given day.

JB: Right. And we're overpopulating now. That last pandemic, I was like, that didn't do a good enough job. Let's get rid of some motherfuckers. Can we get one that kills dumb people off? “I ain't getting vaccinated.” “Biden did it.” “I blame Obama.” What I wouldn't do to get him back, fuck.

JJ: Man, I hear that. So, is there anything we've been talking about: your land, rocks, comedy, Judge Judy, whatever, that I didn't ask or that you want to share?

JB: There's something I'm missing about the rocks. I feel like there's something about it. I have something else to say about rocks, but I can't formulate it. Because I just feel like…maybe it's just all of nature for me.

JJ: Yeah, me too.

JB: All of nature is all tied together and like I said, it's death. Like we just said. Like we talked about those big rocks coming down or whatever it is. I don't know, maybe I have to think about this more. But check this out. This is on my game camera up in my cabin. Look how fucking big that boy is. (he showed video footage of a bear, on his phone)

JJ: Oh, that was just two days ago.

JB: Yeah. We were there when he came by.

JJ: You were inside? And you didn't know it.

JB: Yeah. We didn't know. He's fucking huge. I don't know, to me that is like everything. I'll keep thinking about the rocks.

JJ: And the chaos and the power.

JB: Well, I think that's kind of interesting too. No matter what I create or paint or anything, it will never compare to the Grand Canyon or Goblin Valley or a tree that grew crazy.

JJ: Or the patterns on a pigeon's feathers.

JB: Right! So I feel like we're just trying to emulate that in some sense. But the most beauty is nature.

JJ: Yeah, I agree.

JB: My buddy took this picture the other night at the cabin. It was that super moon. Look at the creek with the reflection.

JJ: Wow. Just with his phone?

JB: Yeah, just his iPhone. So I think that's to me what nature is. It’s art.

JJ: Yeah, you know, I always despised landscape painting. It’s problematic and it pisses me off. And it can be one of those neat and tidy things.

JB: Right. Ha.

JJ: And “we're just going to sell it in Aspen next to the ‘ski ya later’ wall plaques and multi-colored elk paintings.”

JB: Right, right.

JJ: And now I'm like, I think I want to be some sort of landscape painter.

JB: One of the best ones I ever saw of a landscape was a beautiful mountain scene. But then somebody would come in afterward and put a mushroom cloud way off in the distance. I was like, oh!

JJ: Well, that's what I'm exploring. Playing with having a landscape with an anvil looming or drawing from Wile E. Coyote.

JB: Oh, that's fun. I was going to show you this big mural I got. I had a big art party and I had everybody painting. It says “to joke is art.”

JB: You'll appreciate this. There's those red rocks you're talking about.

JJ: There they are. So you performed at Red Rocks Amphitheater?

JB: Yeah, a bunch of times.

JJ: How's that experience there?

JB: It's not great for stand-up.

JJ: Yeah, I could see it not lending itself to that, maybe.

JB: It's just not conducive to it in the right way.

JJ: Great photo though.

JB: Yeah, I thought you would appreciate those rocks.

(Red Rocks Amphitheater, where I spent much of my childhood and adult life, training in Taekwon Do)